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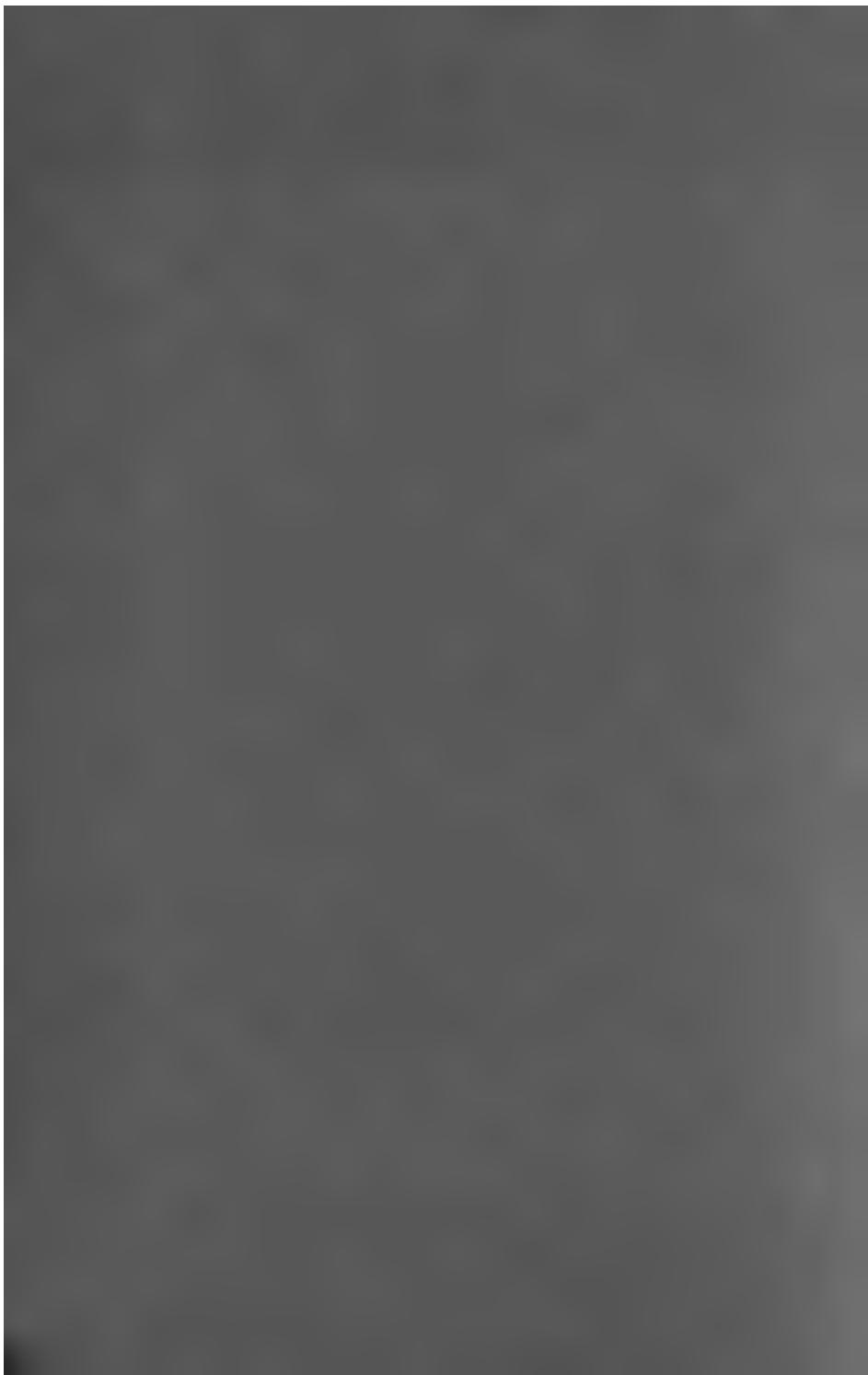
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A HANDY
BIBLIOGRAPHICAL GUIDE
TO THE STUDY OF THE
SPANISH LANGUAGE
AND
LITERATURE

WITH CONSIDERATION OF THE WORKS OF
SPANISH-AMERICAN WRITERS

FOR THE USE OF
STUDENTS AND TEACHERS OF SPANISH

COMPILED AND EDITED

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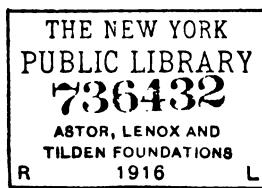
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PREFACE.

This little pamphlet has been developed entirely through practical necessities, and it is intended only to serve practical ends. Its chief aim has not been bibliographical completeness, but to offer to the American teacher and student a selection of such works and periodicals as will be really necessary and useful in the study of Spanish. It is hoped that not many books of real importance for the ordinary student have been overlooked and that in every case the best books of reference have been mentioned. Librarians of colleges and of public libraries, wishing to provide the most necessary books for the study of Spanish, may be also materially helped in their selection by referring to this Guide.

As each teacher or student should make it his duty to have a library of his own, the attempt has been made to indicate briefly the character of the books listed, and the greatest care has been taken to mention reliable cheap editions.

Whoever makes a selection of books is liable to be criticised for admitting certain books and omitting others; but I shall receive thankfully any suggestion or criticism that may be made for the improvement of this little book, by those who are using it.

I wish to express my thanks to Mr. Fred. W. Boettler for his critical reading of the manuscript and for his careful reading of the proof.

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1. THE TRAINING OF A MODERN LANGUAGE TEACHER, WITH SPECIAL REFERENCE TO SPANISH.

The study of a modern language ought to be practical and scientific.

In the high-school and college the student has to acquire first the indispensable practical basis of the living language, and to get acquainted with the most important historical facts and cultural conditions of the people whose language he studies.

The student is confused if he attempts the scientific study of a language without the solid basis of its modern form.

At the university the foundations of the philological study should be laid. Here the student learns to view the development of the language and literature in the light of history; he learns not only the facts, but their inner connections; he becomes acquainted here with the older phases of the language, with the critical interpretation of old and modern texts, and finally with the study of scientific grammar, the history of the language and comparative philology. In short, here he obtains a general and methodical survey of the whole domain of his subject, which added to his practical knowledge of the language places him far above the "mâitre des langues" and gives him that feeling of confidence which is a guarantee for the success of his teaching.

But however successfully a student or young teacher may have worked in his own country, a stay of at least half a year in the foreign country whose language he wishes to teach, is indispensable. This visit should be made immediately after taking his degree. His general knowledge of the language, literature, and history, his training in phonetics, and the better understanding he has of the character and culture of the foreign people assure him a more profitable and interesting sojourn.

The main object of traveling in a foreign country is the perfection of the practical knowledge and understanding of the language. It is necessary to warn the student not to spend his time in learning things which he can learn as well at home from books. His acquaintance with the manners and customs of the people, its institutions, administration, education, etc., is a matter of secondary importance and ought only to be considered as a help to the main object of the journey.

Although there are noticeable differences between the speech, life, and character of Northern and Southern Spain, the importance of the place selected is not to be overrated. However, as the capital of the country should be known to the special student of a language, the teacher of Spanish should visit Madrid, if a choice is possible.

Through the general inclination to use correct and elegant speech, the difference between the pronunciation of the cultured classes and the uneducated city classes has almost disappeared. Everywhere will be found the well-educated Spaniard who uses the official language.* It may be said that correct language is more generally used, and consequently more vigorous and forcible in the daily press, on the stage, and in the popular literature than is the case in this country.

Once settled in the foreign country he should speak and hear as much Spanish as possible, keeping away from everything English. He should select a good, private boarding place where he will hear good Spanish, where he is compelled to talk and at the same time where he has a chance to get acquainted with the customs and the peculiarities of the Spanish family and social life.

To hear as much Spanish as possible he should attend lectures about history, geography, literature, economics, art, etc. He should hear sermons and he should go to the theatres

* This is the language which has developed since the XIII century and has, as a basis, the dialect of Toledo, mixed with some other elements, especially old-Castilian and leonés.

where he is sure to hear a good pronunciation. The reading of the play beforehand is strongly recommended. He should witness a great public festival, a "Corrida de Toros" (bull-fight), a fair, a procession, a military display. He should buy and read different newspapers and magazines; see the great works of art; study the comic papers of the different régions and compare them with those of America.

A very important point is the keeping of a diary, in which he may enter everything that strikes him as characteristic of foreign life, in which he may describe his impressions. This will afford him an excellent opportunity to express his thoughts in the foreign idiom. He should collect catalogues; buy photographs and picture post-cards, e. g., The Escorial, Burgos Cathedral, Mosque of Cordova, Alcázar of Seville, Court of Lions (Alhambra), Royal Picture Gallery, Chamber of Deputies with the Statue of Cervantes, etc. He should procure some collections of popular songs with music and books illustrating both life and customs. He should try to be admitted to good schools and attend lessons in different classes where he can get acquainted with expressions which he may use afterwards in his own teaching. Through the corrections of the teacher, he learns to distinguish the good language from the vulgar, the more choice expressions from the popular expressions. But this practical and scientific training is not yet sufficient.

The success of the teacher depends on three things: His thorough knowledge of the subject he teaches, his personality which inspires his teaching with the vital force necessary to raise it to an educative influence, and his acquaintance with the science of education.

Many teachers think that the learning acquired at the University qualifies them without further preparation for teaching. It is an erroneous idea that scholarship and experience alone will enable a teacher to fill his place properly. Experience is doubtless very important, especially when combined with ped-

agogical tact, but even so it is not possible to dispense with all didactic theory. Of course, pedagogy is an art for which one must have a natural disposition, but it is an art based on science. A teacher will only then be a true pedagogue when he knows how to adapt his presentation of the scientific material to the peculiar psychical condition of the pupils. Therefore he must be acquainted with the fundamental laws of psychology and their application to practical pedagogy; he must have a knowledge of the history of pedagogy and especially the pedagogy of the high-schools.

Unfortunately most students see in this demand not a beneficial, but rather a burdensome and possibly a superfluous requirement, one which is to be obeyed only in so far as it is indispensable.

This want of pedagogical preparation causes many teachers to see in their profession a miserable day's labor, made up of drilling on rules, review of paradigms, and last but not least, the correction of written tests and papers.

Nowhere is a philosophical training more necessary than in teaching, where daily routine tends to dull the mind and so powerfully narrows the mental horizon. Only when the teacher possesses this philosophical training will it be possible to realize the demand which Herbart expresses in the following words: "It is to be expected that the teacher will find through his study of philosophy new auxiliary means which will help him in the teaching of his main subject."

One who has selected his profession without an inner vocation naturally cannot be helped. Inclination and love of his profession is as indispensable for the teacher, as it is for the minister or the physician. But this does not mean that one is born a teacher and has no need of thorough preparation. "Auch der Schulmeister fällt nicht vom Himmel."

"The student who has obtained through his study of the history of Pedagogy more than mere names, dates and watch-

words, who has taken a glance at the inner connection of his science with ethics and psychology and is acquainted with the deepest questions and highest problems of existence will begin his profession with modesty and pride." (W. Vietor).

"Such a training as proposed for intending teachers of modern languages, is just as long, their work at least as hard, as sound, as important and dignified, as that of their classical colleagues. They have to master one, or even two, difficult languages, to be acquainted with the masterpieces of a rich literature extending over many centuries; they have not only to write, but to speak these languages easily with genuine foreign intonation. This requires them to go through a special scientific and practical training of the ear and of the speech organs, and involves an expensive stay abroad." (Karl Breul, "The Teaching of Modern Foreign Languages.")

2. THE TEN COMMANDMENTS FOR STUDENTS OF MODERN LANGUAGES.

1. You should master thoroughly the language you are going to teach.
2. Your pronunciation should be correct and be founded upon a good knowledge of phonetics.
3. Your knowledge of grammar should be complete and positive.
4. You should keep the right balance between the theoretical and practical study, and between the historical development of the language and its present condition.
5. You should read extensively; yet the thorough reading of a few books is better than the superficial reading of a large number.
6. You should train yourself not only to write correctly, but also to judge correctly what has been written in the foreign language.
7. Your practical and theoretical knowledge of the language should be accompanied by a knowledge of its cultural values.
8. You should have an elementary knowledge of the languages which are closely related to the language chosen.
9. You should visit the foreign country and get intimately acquainted with the foreign life.
10. As a teacher you should be cultured, skillful and active.

3. PHONETICS.

The Science of Speech Sounds and the Art of Pronunciation.

The scientific study of a foreign language must necessarily begin with the exact understanding of the formation of its speech sounds, and for this exact understanding the student must have a general idea of phonetics. Johann Storm, professor of Romance and English philology at the University of Christiania, says in his highly esteemed book "Die lebende Sprache:" "As long as teachers of modern foreign languages are wanting a clear understanding of the proper production and utilization of speech sounds, their instruction in accurate pronunciation will be a mere groping in the dark."

The most obvious of the practical applications of phonetics is the acquisition of a correct pronunciation of foreign languages, but the practical importance of this auxiliary science is not yet sufficiently insisted upon in all quarters. A teacher must be trained to observe, to analyze and to imitate consciously the foreign sounds, compare them with those of his native tongue and know the special difficulties which confront the beginner.

The most valuable general works on phonetics which will give the necessary foundation are the following text-books: Henry Sweet "A Primer of Phonetics" (3rd ed. Oxford, 1906), it is practically an abridged and carefully revised edition of his "Handbook of Phonetics" (beginners may possibly find it too concise); Paul Passy's "Petite phonétique comparée des principales langues européennes" (Leipzig 1906); Otto Jespersen's "Lehrbuch der Phonetik" and "Phonetische Grundfragen" (2

vol. Leipzig 1904) and W. Vietor's "Kleine Phonetik" (Leipzig 1903) which will answer all the needs of the ordinary teacher. A large work of great importance which deals with phonetics mainly from the point of view of comparative philology is E. Siever's "Grundzüge der Lautphysiologie" (5 ed. Leipzig 1901).

The first general analysis of the sounds of modern Spanish was made by Fernando Araujo in his "Recherches sur la phonétique espagnole" (Phonetische Studien, vol. III., IV., V., VI.) Questions of Spanish pronunciation are treated also in different articles in "Le maître phonétique" (see Periodicals), one by A. F. Kuersteiner (December, 1896) is especially interesting.

A new school of phoneticians employs physical apparatus in their investigations, their principles and methods being explained in vol. I. of Rousselot's "Principes de phonétique expérimentale." F. M. Josselyn, late professor of Romance languages at Boston University, has published an analysis and determination of Spanish speech sounds along experimental lines under the title of "Études de phonétique espagnole" (Paris 1907). Another very useful and instructive volume is Moltón Avery Colton "La phonétique castillane. Traité de phonétique descriptive et comparative." (Paris 1909.)

The Grammars of modern and old Spanish, the titles of which are given in the corresponding chapter, contain a short account of the various Spanish sounds. Likewise the first part of the excellent "Gramática histórica" by R. Menéndez Pidal (Madrid 1905) gives an account of the history and theory of sound changes (phonology) as well as the analysis and classification of the actual sounds (phonetics) of the Spanish language. A short but good essay on the same matter is Federico Hanssen's "Elementos de Fonología Castellana" (Santiago de Chile 1900).

But the student should not forget that even the best book on

this subject will not enable him to dispense with making careful observations of his own.

After getting acquainted with the principal features of the physiology of sounds the proper study of the language begins.

A paper which is urgently recommended to every teacher of modern languages is "The value of phonetics in teaching modern languages" by Dr. Adolph Rambeau, read before the Modern Language Association of America, and published in the second volume of Vietor's "Die neueren Sprachen."

4. GRAMMAR.

It is indispensable for the young philologist to acquire a clear and systematic view of the laws of the language which he studies. To do this he must begin by studying a systematic grammar. Without hesitation I suggest the names of three philologists, whose transcendental works the library of every teacher of Spanish ought to contain. They are Bello, Cuervo and Isaza. They are Latin-Americans, and the great linguistic movement started by them forms a noticeable contrast to the linguistic silence in Spain.

In the grammar of Bello, with the superb notes of Cuervo (Andrés Bello, "Gramática de la lengua castellana con extensas notas y un copioso índice de Rufino Jose Cuervo," Paris, 1906) the highest point is reached in grammatical production. In the "Diccionario de la conjugación castellana" by Emiliano Isaza, and in the "Estudios gramaticales; Introducción a las obras filológicas de Andrés Bello con una advertencia y noticia bibliográfica por M. A. Caro," by M. F. Suarez, we possess the very best that has been published in this matter. These books cannot be too earnestly recommended.

Of more bulky works nothing better has been written on the Spanish language than the "Diccionario de construcción y régimen," and with a deeper knowledge of the psychology of the Spanish, than the "Apuntaciones críticas sobre el lenguaje bogotano" (Paris 1905). In this edition a new work is announced: "Castellano popular y castellano literario." These works are also products of the eminent linguistic mind of Rufino José Cuervo, the leading authority on American Spanish. Another first rate book is Emiliano Isaza's "Gramática práctica de la lengua castellana" (39th edit. London 1914).

Among the textbooks on Modern Spanish Grammar published in Spain the following can be warmly recommended: Vicente Salvá, "Gramática de la lengua castellana, segun ahora

se habla" (Paris, 14th edition) and the "Gramática de la lengua castellana" by the Real Academia Española. The latter being of great significance because it is considered an authority among the Spanish speaking people.

Various books deal with special parts of modern Spanish Grammar. Thus on Syntax the following works give much useful information: Luis Parral "Análisis lógico-gramatical" (Tarragona 1893), a text-book very useful to teachers; Simón Aguilar "Tratado de análisis gramatical y lógico, seguido de unos elementos de composición castellana;" and Luciano Gisbert "Teoría y análisis de la oración gramatical." Accentuation is treated in E. Benot's "Examen crítico de la accentuación española."

There are a number of Spanish books in which "doubtful points of grammar" and the "best Spanish" are discussed. The following will be especially serviceable to teachers: R. Martínez y García "Curiosidades gramaticales. Gramática ampliada del idioma español y sus dialectos" (Madrid 1896). Pascual Martínez Abellán "Rarezas de la lengua española" contains a complete discussion of the influence of prepositions on the meaning of words. Francisco J. Orellano "Cizañas del lenguaje; Vocabulario de disparates." A. de Castro "Estudios prácticos de buen decir y de arcanidades del habla española;" and by the same author "Libro de galicismos;" Gregorio Garcés "Fundamento del vigor y elegancia de la lengua castellana, con adiciones de Juan Pérez Villamil" (Madrid 1885). Miguel Luis Amunátegui Reyes "Borrones gramaticales" (Santiago de Chile); Tomás Guevara "Incorreciones del castellano" (Santiago de Chile); J. Seijas "Diccionario de barbarismos cotidianos." Baez "Colección de voces y locuciones viciosas;" Eduardo de Huidobro "Pobre lengua—voces y locuciones incorrectas hoy comunes en España" (Santander 1908); and among the more bulky works Baldomero Rivodó "Entretenimientos gramaticales," 8 vols.

Students who aim to acquiring a knowledge of the two

other Romance languages that share the extensive territory of the Iberian Peninsula, that is, besides the Castilian and its dialects, the Portuguese-Galician and the Catalan languages, may find an excellent account in Gröber's "Grundriss der romanischen Philologie;" "Das Catalinische" by A. Morel Fatio and "Die portugiesische Sprache" by J. Cornu. Other texts which may be recommended are A. Nonell y Mas "Analisis de la llénga catalana antiga comparada ab la moderna" (Manresa 1895); P. Fabrá "Contribució á la gramatica de la llengua catalana" (Barcelona 1898); Saco Arce "Gramática gallega" (Lugo 1868); and Arniceto dos Reis Gonçalves Vianna "Portugiesisch. Phonétique et Phonologie. Morphologie" (2nd volume of Skizzen lebender Sprachen, edit. by Wilhelm Vietor. Leipzig 1903). For other dialectical varieties the student may consult I. J. da Fonseca "Noções de philologia acomodadas á lingo a brasiliiana (Rio Janeiro 1885) and J. Leite de Vasconcellos "Dialectos beires (Oporto 1884).

The best publication on the subject of Spanish spelling is the "Método de Ortografía Española" (5th edit. Madrid 1914), by Julián Martínez Mier, which contains not only interesting linguistic and historical observations, but also a list of gallisms, barbarisms and other vices of the Spanish language. It is based on the rules set in force by the Spanish Royal Academy.

Students and teachers will find most useful for study Francisco A. Comelerán "Gramática comparada de las lenguas castellana y latina" and Raimundo de Miguel "Gramática castellana comparada a la latina" (Madrid 1897), and "Gramática hispano-latina, teórico-práctica para el estudio simultáneo de las lenguas latina y castellana comparadas" (Madrid 1897).

5. DICTIONARIES.

A number of dictionaries of different kinds should be found on the shelves of a well-equipped reference library. Apart from the ordinary small school dictionaries, a teacher will be in constant need of at least one large Spanish dictionary with Spanish explanations. The Spanish language is still very poor in complete works of philological character. The last edition of the “Nuevo diccionario de la lengua castellana por la Academia Española, añadido con unas 26000 voces, frases, etc. y con un suplemento” (9th edition) by Vicente Salvá is to be recommended. Another work is the “Diccionario de la lengua castellana de la Real Academia Española (Madrid 1914, 14th edition)—the best edition being the first in 6 volumes (1726-1739). The later editions are only shortened revisions of the first.

Some students may like to possess one of the small illustrated dictionaries, like the “Diccionario castellano enciclopédico” (Paris) by Lorenzo Campano. This dictionary is based on the last edition of the “Diccionario de la Real Academia Española,” very complete, cheap and most useful for all ordinary purposes. Others are “Nuevo Diccionario de la lengua castellana” by Roque Barcia (Barcelona 1905), the “Diccionario manual de la lengua española (Madrid 1908) by R. Rodriguez Navas, and the “Diccionario de la lengua castellana” (Barcelona 1911) by Atilano Rancés.

In Spanish-English dictionaries we do not possess complete and exhaustive works which would satisfy the requirements of modern philology. The best among the larger dictionaries are Mariano Velasquez de la Cadena “Nuevo diccionario inglés-español y español-inglés,” completely revised and enlarged by Gray and Iribas (New York 1912); Arthur Angeli “A new dictionary of the English-Spanish and Spanish-English Languages” (New edition revised and corrected by J. McLaughlin,

London 1911); and an abridgment: Appleton's "New Spanish-English and English-Spanish Dictionary" (New York 1904).

The most handy dictionaries for "Synonyms" are Roque Barcia "Sinónimos castellanos" (Madrid 1910), and Benjamin Moury Campo "Sinónimos castellanos y voces de sentido análogo" (Madrid 1911). Eduardo Benot's "Diccionario de ideas afines" facilitates precision of expression, supplies a variety of words for different shades of meaning, and affords welcome assistance in the writing of Spanish.

For the derivation of words the student will do well to consult the "Glosario etimológico de las palabras españolas" by L. de Eguilaz y Yangas and the "Diccionario etimológico de la lengua castellana, precedido de unos rudimentos de etimología" by Pedro Felipe Monlau. The very comprehensive works of Roque Barcia "Primer diccionario general etimológico de la lengua castellana" (5 volumes) and of Eduardo de Echegaray "Diccionario general etimológico de la lengua castellana" (5 volumes) are too bulky and expensive for general use. Diez's "Etymologisches Wörterbuch der romanischen Sprachen," with Jarnik's "Neuer vollständiger Index" is still an indispensable work for advanced students. Indispensable, also, is Korting's "Lateinisch-romanisches Wörterbuch," in which not only Latin, but also Greek, Germanic and other known or supposed types of Modern Romance words are arranged under one alphabet.

Among dictionaries of provincialisms the best are the "Diccionario provincial casi razonado de voces y frases cubanas" by Esteban Pichardo; the "Diccionario de chilenismos" by Zorobabel Rodríguez (Santiago de Chile); "Voces usadas en Chile" by Echevarría Reyes (Santiago de Chile); "Neologismos y Americanismos y Papeletas lexicográficas" by Ricardo Palma; "Hondureñismos, vocabulario de los provincialismos de Honduras" (Tegucigalpa 1897) by Alberto Membreño; "Vicios de lenguaje. Provincialismos de Guatemala" by Antonio Batres Jauregui, and his other work "El castellano en Améri-

ca;" "Idioma nacional de los Argentinos" by L. Abeille (Paris 1900); "Vocabulario Rioplatense razonado" by D. Granada (Montevideo 1890); "Nahuatlismos de Costa Rica" by Fernández Ferraz (San José 1892); "Diccionario de barbarismos de Costa Rica" by C. Cagini (San José 1893); "Modismos, locuciones y términos mexicanos" by J. Sanches Somoano (Madrid 1892); "Diccionario de peruanismos" by J. de Arona (Lima 1883); "El castellano en Venezuela" by J. Calcaño (Caracas 1897); "Apuntes para un catálogo razonado de las palabras mexicanas introducidas en el castellano" by Eufemio Mendoza; "Consultas al Diccionario de la Lengua. Algo de lo que falta en el vocabulario académico y de lo que sobra en el de los ecuatorianos" by Charles R. Tovar (Barcelona 1907); and the "Vocabulario Criollo-Español-Sudamericano (Madrid 1911) by Ciro Bayo. No such works exist for Bolivia, Nicaragua and Paraguay.

In Spain, the "Diccionario de voces aragonesas de Jerónimo Borao" (2nd ed. Zaragoza 1885), "El dialecto vulgar leonés" by Pio Gullón (Astorga 1909), "El dialecto leonés" by R. Menéndez Pidal in the "Revista de Archivos, Bibliotecas y Museos" (Madrid 1906), and A. de Rato y Hévia "Vocabulario de las palabras y frases que se hablan en Asturias" (Madrid 1891), practically comprise all the works of this class; and from all the immense amount of Latin-American production mentioned above the only work well known in Spain is the "Diccionario de galicismos o sea de las voces, locuciones y frases de la lengua francesa que se han introducido en el habla castellana moderna" by R. M. Baralt (1 vol. 2nd edition).

An excellent Latin-Spanish Dictionary ("Diccionario etimológico latino-español") has been published by Francisco A. Commelerán. It is well adapted to the requirements of modern philology and is the most complete work published to date.

6. HISTORY OF THE SPANISH AND OTHER ROMANCE LANGUAGES.

Besides the practical study of the language, the study of those works which give the beginner an idea of the principal problems of the Science of the Spanish language and which will teach him to find relations where the layman sees only isolated or disconnected instances, must not be neglected. Then he will not accustom himself to see in the study of Grammar a necessary evil, as it often happens with young students, but convince himself that the knowledge of the historic development is not only helpful but indispensable for a full comprehension of the modern language.

The student should not begin the study of Old Spanish Grammar before having read Old Spanish texts, or he should at least begin their study simultaneously.

As the best introduction to a scientific study of the origin and growth of the Spanish language one may refer to the following books "Manual elemental de gramática histórica española" by Ramón Menéndez Pidal (Madrid 1905), which is an attractively written, practical and clear summary of the latest results of Spanish philological research; "Gramática histórica de la lengua castellana" by Salvador Padilla (Madrid 1908); "Estudio elemental de gramática histórica de la lengua castellana" by José Alemany (Madrid 1903); P. de Mujica "Gramática del castellano antiguo" (Berlin 1891); and "Selecta literaria de lengua y literatura españolas, precedida de unas nociones de gramática histórica" by Luis Rodríguez Miguel. This work contains a fine outline of historical grammar and selections from the Spanish classics prior to the XV. century. Another first-rate book is José Rufino Cuervo's "Disquisiciones sobre filología castellana." Teachers may also like to refer to Friedrich Hanssen's "Spani-

sche Grammatik auf historischer Grundlage" (Halle a/S. 1910), or its Spanish translation "Gramática histórica de la lengua castellana" (Madrid 1913); Adolf Zauner's "Altspanisches Elementarbuch" (Heidelberg 1908); A. Keller "Historische Formenlehre der spanischen Sprache" (1894), and by the same author, "Altspanisches Lesebuch mit Grammatik und Glossar" (Leipzig 1890); and Egidio Gorra's "Lingua e letteratura spagnuola delle origini" (Milano 1898); J. D. M. Ford "Old Spanish Readings" (Ginn & Co., Boston).

Those who wish to have a survey of the development of Spanish, in comparison with that of the other Romance languages should refer to W. Meyer-Luebke "Einführung in das Studium der romanischen Sprachwissenschaft" (Heidelberg 1901), or in its Spanish translation "Introducción al estudio de lingüística romance" (Madrid 1914); Korting's Handbuch der romanischen Philologie" (Leipzig 1896); W. Meyer-Luebke "Grammatik der romanischen Sprachen" (Band 1—3, Heidelberg 1890—1900); or F. Diez "Grammatik der romanischen Sprachen" (5te Auflage, Bonn 1882) and finish with the "Grundriss der romanischen Philologie," edited by Gröber with the assistance of numerous specialists, which includes scholarly chapters on the history, object and method of Romance philology, on the Romance languages and their dialects, Romance metre and the literature, history, civilization, art and sciences of the Romance nations. The enormous, ever increasing material has been compiled and organized in a clear, comprehensive form, giving an attractive statement of the whole Romance science.

Two very well written and practical little books are Adolf Zauner: "Romanische Sprachwissenschaft" (Sammlung Göschen, Bd. 128) and Prof. R. Meringer's "Indogermanische Sprachwissenschaft" (Sammlung Göschen, Bd. 59).

An account of the history of the Spanish language considering the special needs of the American students still remains to be written.

7. HISTORY OF LANGUAGE. PSYCHOLOGY OF LANGUAGE. GENERAL PRINCIPLES OF THE DEVELOPMENT OF LANGUAGES.

The fundamental questions concerning the history of languages in general with which the young philologist ought to be acquainted, has been discussed in a masterly way by Henry Sweet in his "History of Language" (London 1900). More detailed books on the subject, which will be found especially useful for beginners or for those who wish to follow up special branches of study are: Otto Jespersen "Progress in Language" (London 1894), an original and attractive book, dealing with the origin and development of language and with the question whether development of language is progress or decay; G. von der Gabelentz "Die Sprachwissenschaft, ihre Aufgaben, Methoden und bisherigen Ergebnisse" (Leipzig 1901, 2nd edit.), a learned and thoughtful book, which offers an abundance of interesting matters and the study of which can be thoroughly recommended; Henry Sweet "New English Grammar" (Part I, Oxford 1900), which gives clear information on the most important problems of the scientific study of language; and A. H. Sayce "Introduction to the Science of Language" and "Principles of Comparative Philology." A short popular account of the science of languages is given in Victor Porzezinski's "Einleitung in die Sprachwissenschaft" (Berlin 1910), a German translation of a Russian original.

The psychological study ought to go hand in hand with the historical. The student must not only have a clear idea of

how the phenomena of language have developed, but also how this development is affected by the special character of the people. The most thorough treatise on the general laws of the life and development of language is H. Paul's "Prinzipien der Sprachgeschichte" (1898. Third Edition). The whole field of the modern science of language is treated from a psychological-historical point of view, enabling the student to obtain a good understanding of all the important questions. An adaptation of the above work for English readers is H. A. Strong "Introduction to the Study of the History of Language" (London 1891). This is in many respects a new book and presents the subject in an easy form; the numerous English examples which it contains make it particularly instructive for English readers. Another adaptation of the ideas of Paul's "Prinzipien" with many excellent examples is Strong, Logeman & Wheeler "Introduction to the Study of the History of Language" (1891). Students may also be advised to read Oertel "Lectures on the Study of Language" (1901), and T. G. Tucker "Introduction to Natural History of Language" (1908).

Books of a more advanced character for the same purpose are: B. Delbrück "Einleitung in das Sprachstudium" (1910, 5te Auflage; there is also an English version) and "Grundfragen der Sprachforschung" (1901)—opposed to Wundt. Wilhelm Wundt "Völkerpsychologie. Eine Untersuchung der Entwicklungsgesetze von Sprache, Mythus und Sitte" (2 Bde., 1900); Wilhelm Wundt "Sprachgeschichte und Sprachpsychologie" (1901), where the well-known psychologist takes us into an immense field and tries to show the evolution of the most important languages of the earth. Students will also derive profit from the reading of, von Ginneken "Principes de Linguistique psychologique" (1907), L. Süttlerlin "Das Wesen der sprachlichen Gebilde," and Wegener's "Untersuchungen über

die Grundfragen des Sprachlebens," a suggestive book dealing with the psychological side of language.

For the classification of languages the two very interesting summaries "Die Sprachstämme des Erdkreises" (Leipzig 1909) and "Die Haupttypen des Sprachbaus" (Leipzig 1910), both written by the late Prof. Franz Nikolaus Fink of the University of Berlin. Lastly the most important of H. Steinthal's linguistic works: "Charakteristik der hauptsächlichsten Typen des Sprachbaus" (1861) which was recast and brought up to date under the same title by F. Misteli, is worth studying as a general survey of the different types of language structure.

8. THE STUDY OF THE HISTORY OF LITERATURE.

Simultaneously with the study of philology the student ought to study the history of the literature. Both studies are closely associated and supplement each other. Henry Paul in his "Methodenlehre" ("Grundriss der germanischen Philologie") says: "A rational study of literature and the aesthetic judgment of the works is impossible without a good philological training."

Too often it happens that the student thinks it sufficient to acquire his literary knowledge through the study of some abridged book of history of the literature, in the same way as he tries to obtain his language knowledge through some elementary grammar. Such an attitude may be compared to the careful examination of the catalogue of a picture gallery without paying any attention to the pictures.

A text on literature is only valuable in so far as it serves as a guide, which presents the results in a systematic order; it may be useful for preparation, for help, or to avoid useless reading, but it should only serve as a means and not as an end in itself.

The study of the Spanish literature has therefore necessarily to be accompanied by the reading of the principal literary monuments of the different periods, because the best description, or the most eloquent exposition never can take the place of the direct study of the work nor the personal impression it leaves on the reader.

Up to the present probably the best history of Spanish literature is the "History of Spanish Literature" by James Fitzmaurice Kelly (London 1907). Well versed in all the modern literatures, especially the French and English, he renders his work more readable and valuable by making striking comparisons, and citing references familiar to the English reader. Indirectly he sketches the influence that Spanish literature had

in Europe and its relations to other literatures. In 1901 this work has fortunately been translated by Adolfo Bonilla y San Martín, the Spanish edition containing a fine introduction written by Marcelino Menéndez y Pelayo, the most eminent of Spanish scholars and critics. The second Spanish edition of this book has been published in 1913, and is a translation from the French. Another work by this distinguished scholar is "Chapters on Spanish Literature" (London 1908), in which the subjects treated include the Cid, the Romancero, Cervantes, Lope de Vega, Calderón and the Modern Spanish Novelists. This work has also been translated into Spanish and honored with a preface by Rufino José Cuervo.

A history of Spanish literature published in Germany which deserves to be mentioned is Ferdinand Wolf's "Studien zur Geschichte der spanischen und portugiesischen Nationalliteratur" (Berlin 1859), a work which in some respects is unsurpassed even today. It has been translated into Spanish by Miguel de Unamuno, the well-known President of the University of Salamanca. The Spanish edition brings the studies up to date and contains notes by Marcelino Menéndez y Pelayo. The "Spanische Literatur" by G. Baist in the first volume of G. Gröber's "Grundlagen der romanischen Philologie" (Strassburg 1905) is a model of exact scholarship. The "History of Spanish Literature" by George Ticknor (Boston 1888), especially the Spanish edition annotated by Gayangos y Vedia, was considered an authority for a long time, but today it is antiquated, although it has not lost its value entirely. Ludwig G. Lemcke in his "Handbuch der spanischen Literatur" (Leipzig 1855—56) shows good taste and independence of judgment. Of less value is the "Spanish Literature" (London 1909) by Henry Butler Clarke. Students who know Italian and French may also use the "Letteratura spagnuola" (Milano 1882) by Licurgo Cappalletti, the "Manuale di letteratura spagnuola" (Milano 1907) by Bernardo Sanvisenti, and "Précis d'histoire de la littérature espagnole" (Paris 1908) by Ernest Mérimée.

In works of this character, written by Spaniards, we do not possess as yet anything authoritative and exhaustive, except the "Historia de la Lengua y Literatura castellana desde los orígenes hasta Carlos V" by Julio Cejador y Frauca (Madrid 1915). This book is written in a clear and vigorous style and contains an abundance of notes and excellent discussions of various literary problems; but the most interesting feature of this book lies in the combining of the history of the Spanish language with that of its literature. The others which have been published are nothing more than a compilation of literary data, like the "Historia crítica de la literatura española" by Amador de los Ríos, the "Resumen histórico-crítico de la literatura española según los estudios y descubrimientos más recientes" (Madrid 1911) by Angel Salcedo Ruiz. This author has also written, together with Manuel Álvarez, a "Historia de España, resumen crítico e historia gráfica de la civilización española" (Madrid 1914). Other current texts on literature published in Spain are those of Antonio Gil y Zárate (Paris 1906); Manuel de la Revilla y Pedro de Alcántara García (Madrid 1898); F. Sanchez de Castro (1890); Prudencio Mudarra y Párraga (Sevilla 1895); and Hermenegildo Giner de los Ríos" (Madrid 1910). An extensive summary of the different literary epochs up to the beginning of the XIX century is contained in the "Historia de España y de la civilización española" (Barcelona 1900-1908) in 4 vols. by Rafael Altamira y Crevea. And last but not least the two little volumes of Dr. Beer's "Spanische Literaturgeschichte" (Sammlung Göschen) which gives a concise, clear and vivid description of the Spanish literature and contains a useful bibliography, should not be forgotten.

On Spanish-American literary history Andrés González Blanco's "Los Contemporáneos. Apuntes para una historia de la literatura hispano-americana á principios del siglo XX" (Paris 1909) may be recommended.

It is impossible to study the history of literature as an isolated entity. Literatures act and react upon each other at cer-

tain periods, and the student who seeks to unravel the literary history of a country with real understanding should possess some knowledge of these influences and causes. Works which give a comparative study of Spanish literature in special relation to its point of contact with the English literature is Martin Hume's "Spanish Influence on English Literature" (London 1905), and Fitzmaurice-Kelly's "The Relations between Spanish and English Literature."

The student should always keep in mind that the important fact is not to memorize titles of books, names of authors and dates, but to obtain the right understanding of the foreign people from the characteristic productions of the different literary epochs. He must first try to get a clear survey of the chief periods and their inter-relation, and then should he devote to its leaders and leading causes a greater attention. A mistake which the beginner too often makes is that he tries to specialize too early, in the false supposition that he will in this way most rapidly obtain a historical-critical sense.

Through the study of the principal literary monuments we obtain the characteristic features of the psychological aspect of each period.

Only in this way does the student acquire the ability to judge correctly a literary production. Without a knowledge of all the periods in their principal outlines the student falls into infructuous dilettantism.

The history of various branches of Spanish literature has also been separately investigated. For the history of dramatic literature the student may be referred to the admirable and comprehensive "Geschichte der dramatischen Literatur und Kunst in Spanien" (Frankfurt a/M. 1850) by Adolph Friedrich von Schack. It is the only history of the Spanish drama which one can read from beginning to end with interest and profit. This work has been translated into Spanish without any additions of importance, by Eduardo de Mier: "Historia de la literatura y del arte drámatico en España" (Madrid 1885-87). A very pleasant book to read and valuable for many

analyses of the contents of less known plays is Adolf Schef-fer's "Geschichte des spanischen Nationaldramas" (Leipzig 1890) in two volumes; the first volume treating of the period of Lope de Vega and the second of the period of Calderon. Two other useful books are "Le théâtre espagnol" (Paris 1898) by Alfred Gassier, and "Le théâtre en Espagne" (Paris 1897) by H. Lyonnet, which contain a general view of the most modern Spanish dramatic authors. A scholarly work of painstaking erudition is "The Spanish Stage in the time of Lope de Vega" by Hugo Albert Rennert (New York 1909). It contains chapters on early religious representations and the early Corrales, the staging of the *Comedia*, etc. It is a veritable storehouse of information about the Spanish stage from the XV. century to the middle of the XVII century.

The student who is especially interested in the Spanish drama from its origin up to our days, will find a good bibliography in "Le théâtre espagnol" (Paris 1900) by A. Morel Fatio and L. Rouanet.

The above list of works will be a guide to the more thorough study of the literature, and with the aid of good treatises on special epochs and authors the student will gradually acquire the ability to distinguish the wheat from the chaff.

Such treatises are for example the "Historia crítica de la poesía castellana en el siglo XVIII" (Madrid 1893), by Leopoldo Augusto de Cuetos, Marqués de Valmar, in which is given a complete review of the literature of the XVIII century; "Iriarte y su época" (Madrid 1897) by Emilio Cotarelo y Mori, wherein the author gives a good description of the literary movement during the second half of the XVIII century, or "La literatura española en el siglo XIX" by Francisco Blanco García (Madrid 1891-96), from which information can be obtained as to the Spanish literature in the XIX century; the "Ensayos críticos" by Juan Valera; the "Historia de los trovadores" by Balaguer; the "Historia de las ideas estéticas en España" (Madrid 1883-96) by Marcelino Menéndez y Pelayo, which contains valuable and excellent criticisms on the history of

Spanish literature; the "Antología de poetas castellanos" and the learned and interesting work "Orígenes de la novela española" by the same author.

Many very able scholars are following the instigations of this prolific man of letters, and are now engaged in the critical revision and edition of important works of the earlier period of Spanish literature, immense treasures of which have been buried in the large libraries of that country.

A good little book dealing with modern Spanish literature is Ricardo Rojas' "El alma española. Ensayo sobre la moderna literatura española" (Valencia 1908).

Under the title of "Vidas de personajes ilustres" "La España Moderna" has published a series of short biographies which include "Gaspar Nuñez de Arce" by M. Menéndez y Pelayo, "Ramón de Campoamor" by Emilia Pardo Bazán, "Bretón de los Herreros" by Molins, "Antonio de Trueba" by Becerro de Bengoa, "Juan Eugenio Hartzenbusch" by Guerra, "Cánovas del Castillo" by Ramón de Campoamor, "Tamayo y Baus" by Ferna Flor, etc.

One of the best books which appeared on occasion of the tercentenary of the "Quixote" is the very interesting and attractive biography "El ingenioso hidalgo Miguel de Cervantes Saavedra. Sucesos de su vida contados por F. Navarro Ledesma" (2nd edition, Madrid 1914); likewise the student will read with great interest the excellent "Life of Lope de Vega" which we owe to the distinguished American scholar, Prof. H. A. Rennert.

An important phase of literary study is the theory of poetry. A good fundamental knowledge of Spanish metre is indispensable to the college student or the teacher. Information on poetics, the character and laws of poetry, and its different kinds, may be gathered by the beginner from F. Navarro Ledesma's "Lecciones de Literatura" (2 vol. 2nd edit., Madrid 1913). Advanced students will read with profit the very detailed account of Spanish metre and the theory of poetry given by E. Benot in his "Prosodia castellana y ver-

sificación" (3 vol.), and Stengel's chapter on "Romance metre" in the 2nd volume of Gröber's "Grundriss der romanischen Philologie."

For a deeper scientific study of the poetical literature of any country, one ought not to overlook the following works: K. Buecher "Arbeit und Rhythmus," a fascinating and stimulating book on the origin of meter generally,* E. Neumann's "Untersuchungen zur Psychologie und Aesthetik des Rhythmus" (Wundt, Philosophische Studien), and T. S. Osmond "Metrical Rythm" (London 1905).

* Translated into Spanish: K. Buecher "Trabajo y ritmo," Madrid 1914.

9. THE STUDY OF THE SPANISH PEOPLE THROUGH ITS POETICAL WORKS.

Epic and Lyric Poetry. The Drama. The Novel.

All the manifestations of intellectual life, that is, the whole cultural development of a people, find their true expression in its literature.

A student may gain an appreciation of the sources of the strength and weakness of foreign peoples and a broader sympathy with them through the careful study of literary works. In this way the study of literature becomes an important element of culture.

Spanish literature has succeeded, at least in its prominent productions, in keeping free from foreign influences; it has a very pronounced national character, and due to this, the peculiarity of this character makes itself strongly felt.

Epic and Lyric Poetry.

Spanish literature began, like the literature of most other countries, in songs descriptive of the great deeds of heroes. These songs were short narrative poems of an entirely epic character, some of them very old, and were in origin eminently Spanish. Spanish are all its heroes, so the count Fernan Gonzalez, the Infantes de Lara, the Count Garci-Fernandez, the Infante Garcia and the Cid. Later on the nameless poets of the people were tempted to deal with the sinister stories which crystallised round the name of Peter the Cruel, the last King of the Visigoths, Don Rodrigo, or the leones, Bernardo del Carpio, the long struggle against the Moors, episodes famous in the Arthurian legends and the books of Chivalry. This heroic poetry which flourished in the X, XI and XII centuries, was of the people, great and small, high and low; it was a truly national and popular poetry.

The most popular hero of these oldest Castilian romances is Rodrigo Diaz de Vivar, known under the name "El Cid Campeador." The many romances referring to him have been sifted, retouched and combined into one poem, the "Poem of the Cid." This poem is one of the most famous monuments of Spanish literature; it expresses the national spirit of that epoch of obstinate struggle against the Moors and tells of the gallant deeds of the Cid and his triumphs at Zaragoza and Valencia.

Of ballads (romances) Spain has been exceedingly productive, these being a favorite form of poetry, and this has greatly contributed to the rise of the Spanish drama. They were published in collections (romanceros), during the end of the XV century, and the romancero is one of the most famous productions of Spanish literature. In these beautiful collections we find romances dealing with Bernardo del Carpio, Fernan Gonzalez and the Cid or Charlemagne and his peers. Those which are especially noteworthy deal with the following themes: Jimena denounces the murderer of her father before the king, the Infanta Urraca complains to the king because he disinherited her; the king greets the Cid who returns to court after a long absence; or the one of Melisandra y Gaiferos and of the Marqués de Mantua. Of those dealing with national history the "Rota de Don Rodrigo," the tragedy of the count of Alarcos and the adventure of Vargas Machuca are worthy of mention. Others are "El amor y la muerte," "Desafio del Cid," "Los Infantes de Lara," "La Campana de Huesca," "Desafio del Tarfe." To those who wish to read the very best of this kind the exquisite selection of romances published by M. Foulché-Delbosc (Barcelona 1907) is recommended.

Of the greater epic poems belonging to the category of the artificial epic, dealing with subjects appertaining to the national history, the chief ones are "La Araucana" by Alonso de Ercilla, and "El Bernardo" by Bernardo Valbuena. The first one, of which it may be said that it was written less with a pen than with a pike, gives the result of Ercilla's experience

in the heroic and stubborn struggle of the Spaniards with the Indians of Arauco. He interweaves the history of the Conquest of Chile with attractive descriptions of the South American landscape. The second, Valbuena, takes from tradition the most absorbing facts of history and of the character of Bernardo del Carpio, from the time of his presentation to the court of his uncle Alfonso el Casto until the death of Orlando or Roldán at Roncesvalles. Religious epics deserving of note are Acevedos "Creación del mundo" and Diego de Ojedas "La Cristiada." The mock heroic of Greece and Italy finds an echo in Juan de la Cueva's "Batalla de ranas y ratones," José de la Villaviciosa's "Mosquea" and Lope de Vega's "Gatomaquia."

With the heroic poetry there grew up in the XIII century a school of religious and didactic poetry, the most eminent exponent of which is Gonzalo de Berceo. He composed several devotional poems, such as "El duelo de la Virgen," in which we find a fine specimen of lyrism in a song with certain popular elements—the "Cántica de la Virgen."

The XIV century is marked by the birth of the most original medieval Spanish poet: Juan Ruiz, the Archpriest of Hita. His lyrics are interspersed among the narrative portions of his "Libro de Cantares" or "Libro de buen amor," where he shows by his own experience and the example of those whom he follows how a man may become a successful lover, interspersing here and there many fables and descriptions of his disputes. Another poet who belongs to the close of this century, Pedro López de Ayala, in his "Rimado de Palacio" satirizes with great severity the vices of all classes of laymen and churchmen.

The first half of the XV century is characterized by the development of court-poetry, artificial and pretentious, and by the influence of Italian literature on Castilian prose and poetry. Those who occupy a considerable place in the literary society of this century are Juan de Mena, author of the "Coronación" and the "Laberinto de Fortuna," and the marqués de Santillana, Iñigo de Mendoza, a sonneteer of no mean ability. In

the next generation the most prominent figures are Gómez Manrique and Jorge Manrique, whose "Coplas a la muerte de su padre" is a masterpiece.

To complete the study of the poetry of this century it is necessary to refer to the collection of court poetry called "Cancioneros," which consist of short pieces of love plaints, debates, questions and repartees. The best known is the "Cancionero General," published by Hernando de Castillo. In order to understand and appreciate these pieces they must be read in the collections, where each poem throws light on the others.

The XVI and XVII centuries are characterized by a superabundance of lyric poetry. Of this enormous mass of verses of all sorts little still survives, the names of most of the versifiers must be omitted and it will be sufficient to mention Garcilaso de la Vega, who composed eclogues, elegies and canções. He shows liveliness, phantasy, gayety of style, elegant expression, exquisite sensibility and attractive sweetness. His language is still alive in the phrase as well as in the idioms, having been surpassed by no writer of his times. Lyric poets of the school of Garcilaso are Fernando de Herrero whose odes, "La victoria de Lepanto" is a model of good poetry; Rodrigo Caro who in "Las Ruinas de Itálica" sings of the transitory character of human greatness; Vicente Espinel, Francisco de Figueroa, and the two brothers Bartolome Leonardo and Lupercio Leonardo de Argensola.

An overstraining of the importance of the formal side of things and an undue straining for the means necessary to the attainment of perfection of style led, in the early years of the XVII century, to the adoption of the kind of lyric mannerism, which is known in Spain as "culteranismo" and which is paralleled by the Marinism of Italy; by the Euphuism of England, and by the *Preciosité* of France.

Luis de Góngora was the founder of this artificial style, which is therefore often called Gongorism. Its bombastic and obscure style is characterized by sonorous diction and artificial

arrangements of phrase. Góngora is a poet of really great powers and as often as he contended with "Romances" he finds true poetic accents, ingenious ideas and felicitous expressions. Quevedo, much greater in prose than in verse, displays real power only in satire, epigram and parody. Some of his satiric and burlesque romances, of which several are written in slang (germania), are in their way little masterpieces.

The religious lyric may be found in such masters of style as San Juan de la Cruz (Canción entre el alma y Cristo"), Santa Teresa de Jesús ("El amor a Jesús") and Fray Luis de León, who has composed verses which rank with the most sublime in the language. His odes are admirable, his best being "La Ascención de Jesu Cristo," "La profecía del Tajo," "La vida del campo" and "La noche serena." He is also the author of a most sensible little manual of domestic economy written in prose, "La perfecta casada."

Spanish thought as well as public spirit and all forms of national activity began to decline towards the close of the XVIII century. The lyric poetry of this period is poor and colorless when compared with the splendor in the preceding century. Nevertheless one or two poets can be named who possessed refinement of taste and whose collection of verse show respect for the language. At the head stands Juan Meléndez Valdés, whose little volume of lyrics shows more true poetic sentiment than anything that has preceded it since the days of the masters of the XVI and XVII centuries; admirable are "La presencia de Dios" and "Las miserias humanas." With him are associated Fray Diego González ("El murciélagos alevoso"), José Iglesias de la Casa, known by his letrillas, Cienfuegos and some others. Among the verse writers who produced odes and didactic poetry it is only necessary to mention Manuel José Quintana ("Al mar" and "A Guzman el Bueno"); Felix María de Samaniego and Tomás de Iriarte, who wrote fables which are nearly the best of their kind.

In the thirties of the XIX century the romantic movement

began to appear in the Spanish peninsula. The first decidedly romantic poet was the duke of Rivas, Angel de Saavedra, whose romantic principles, shown in the drama "Don Álvaro" and the epic poem "El moro expósito," govern also his lyric "El faro de Malta." In the person of José de Espronceda, the author of the fragmentary poem "El diablo mundo" and of the "Estudiante de Salamanca" we have an exclusively lyric poet, who did not live long enough to give full proof of his genius, but what he has left is often exquisite, for example, "Himno al sol," "La canción del pirata," "El mendigo." Lyric supremacy is disputed with Espronceda by José Zorrilla, who is more flexible and exuberant, but of much more unequal talent than Espronceda, and by Gustavo Adolfo Becquer, author of the "Rimas." Two other national poets are Ramón de Campoamor and Nuñez de Arce. Campoamor follows the tradition of immemorial antiquity by expressing lyrical emotion in four or eight lines which finds its most homely manifestation in the "Doloras;" and Nuñez de Arce shows himself to be a true poet in the 'Gritos de combate,' in the "Idilio" and in "La pesca."

The most interesting of the younger poets are provincials; thus Salvador Rueda in his "Aires Españoles" represents the vivid coloring of Andalucía; Vicente Medina in "Aires Murcianos" and "La canción de la huerta" reproduces with vivid intensity the atmosphere of the Murcian orchard-country. The list of Spanish poets may close with the name of Jose Maria Gabriel y Galán, whose reputation depends chiefly on the poem entitled "El ama" in "Castellanas," a poem which is unsurpassed in modern Spanish poetry.

Among the many good Spanish-American poets worth mentioning on account of the unquestionable value of their poetical compositions are the following: Andres Bello (Venezuela) "La oración por todos," "Oda a la agricultura de la zona tórrida;" José María Heredia (Cuba) "Al Niágara," "Al huracán; Gabriel de la Concepción Valdes (Cuba) "Jicontencal;" Manuel Acuña (México) "Sursum," "A los héroes sin nombre," "Redenti;" Juan de Dios Peza (México); José Joaquin Olmedo

(Ecuador) Ricardo Palma and José Santos Chocano (Peru) "La campesina," "La quebrada," "La epopeya del Pacífico;" Jertrudis Gómez de Avellaneda (Cuba); Eusebio Lillo (Chile); Pedro Antonio Gonzalez (Chile); Olegario V. Andrade (Argentine) "La palabra futura;" Diego Dublé Urrutia (Chile) "Las minas;" Isaías Gamboa (San Salvador) "Primavera."

Of good anthologies there are a great number. The best and completest, undoubtedly, are the "Antología de poetas líricos castellanos desde la formación del idioma hasta nuestros días" (11 vol.) and the "Antología de poetas hispano-americanos," edited by Marcelino Menéndez y Pelayo (4 vol.) But these editions are too expensive for ordinary purposes.

Among the numerous books which contain selections from the best Spanish writers in prose and verse and all of which will be found of moderate price are: Carlos Ochoa "Antología española. Colección de trozos escogidos de los mejores hablistas en prosa y verso desde el siglo XV hasta nuestros días;" M. José Quintana; "Tesoro del Párnaso Español, Poesías selectas castellanas desde el tiempo de Juan de Mena hasta nuestros días;" Angel Maria Terradillos "Colección de trozos y modelos de la literatura española;" Alejandro Gomez Ranera "Colección de trozos escogidos;" Eugenio García y Barbarín; "Prosa y verso;" F. Navarro y Ledesma "Lecturas literarias para el estudio de la lengua y literatura españolas;" C. Saiz "Lecturas escolares. Notas históricas y páginas selectas de literatura castellana," and R. Mesa y López "Antología de los mejores poetas castellanos." To this list I should like to add "America poética—Poesías selectas americanas con noticias biográficas de los autores" and "Poetisas americanas," both by José Domingo Cortés; C. Romagosa "Joyas poéticas americanas.—Colección de poesías escogidas originales de autores nacidos en América;" "Antología Americana—Colección de las mas escogidas composiciones poéticas de los principales escritores de las repúblicas hispano-americanas," and "La joven literatura hispano-americana. Pequeña antología de prosistas y poetas," where Manuel Ugarte gives a general view of the most recent Latin-American literature.

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The Spanish Drama.

The Spanish drama is national in all its forms, in origin as well as in character. It gives the fullest expression of the greatest glory of the Spanish literature. "There is no other example of so complete an adaptation of national art to the national taste and sentiment in its ethics, aesthetics, in the nature of the plots of the plays, in the motives of their actions, in the conduct and tone, and in the very way of their characters." Drama was always popular and prosperous all over the country, and the dramatic production is without parallel in the literature of the world. Lope de Vega, the great founder of the national drama, who heads the list of playwrights with about 1800 plays and over 200 autos, would alone suffice for an entire nation.

The foundation of the Spanish theatre was laid by "La Celestina, tragicomedia de Calixto y Melibea" in 21 acts by Fernando de Rojas, a book which, strictly speaking, does not belong to the theatre. This astonishing work taught the Spaniards the art of dialogue, and for the first time exhibited persons of all classes of society, particularly the lowest, speaking in harmony with their natural surroundings. The story is told so vigorously and with so much humor and observation, and with such sense of character as to mark an epoch in the drama. Its great success gave rise to many imitations and it was almost immediately translated into Italian, French and English. There had rarely been a book so popular as this before, and at the end of the XVI century the book was in the hands of every cultured reader in Europe.

The man who may be considered as the founder of the national theatre in Spain, was Lope Félix de Vega Carpio, the most extraordinary literary genius the world has ever seen, who for nearly half a century reigned supreme on the stage, permanently established the national forms of the Spanish drama, and left deep traces upon the drama down to our own days. The number of enduring masterpieces among his works

is remarkably large, especially in the case of his historical dramas, such as "El acero de Madrid," "La Estrella de Sevilla," "El mejor alcalde el Rey," and "El castigo sin venganza." But great as he is in tragedy, he is greater, or more frequently great in contemporary comedy, in the realisation of character. "El perro del hortelano," "Las flores de Don Juan," "La batalla del honor," "Los melindres de Belisa," "La esclava del galán," "Los Tellos de Meneses," "La moza del cántaro," are there to prove it.

As to the dramatic poets of the Golden Age, even more numerous than the lyric poets and the romancers, all are more or less imitators or followers of Lope. We may mention two of the most successful ones: Guillén de Castro, who wrote the drama which made him famous, "Las mocedades del Cid," from which Corneille derived his inspiration, being a dramatization of the romances of the Cid; and Luis Vélez de Guevara, who cast in dramatic form the savage heroism of Alonso Pérez de Guzmán el Bueno in Tarifa, in his comedy, "Mas pesa el Rey que la sangre."

In talent Lope was most nearly approached by Fray Gabriel Téllez, known also by the pseudonym Tirso de Molina, and, chronologically speaking, the second of the six great dramatists of the age. His historical drama "La prudencia en la mujer" is one of the best works in Spanish literature, "El vergonzoso en Palacio" one of his best comedies; and the drama which made his name immortal, "El Burlador de Sevilla y Cónvidado de Piedra," inspired men like Mozart and Lord Byron.

Juan Ruiz de Alarcón is the third of the most illustrious dramatists. His best comedies are those of customs, and the best of all is "La verdad sospechosa." Others which enjoy just fame are "El tejedor de Segovia," "Ganar amigos," "Las paredes oyen" and "El examen de maridos" among others. His principal merits are characterization and a high moral aim.

Except in invention and in brilliant facility, the dramatists of Lope's time were not greatly inferior to the master. In certain qualities Tirso de Molina, the most flexible, ingenious

and inventive dramatist, and Ruiz de Alarcón, the most serious and most observant of Spanish dramatic poets, are superior to him. Tirso in force and in malicious humor, Ruiz de Alarcón in depth and in artistic finish.

The glories of Spanish dramatic literature reached their height in Pedro Calderón de la Barca, the second great master of the Spanish drama. He succeeded Lope de Vega as dictator of the stage, marking the second period of the Spanish classical drama. Though not in any sense more Spanish than Lope de Vega, Calderón seems to be more intensely national, for he established a series of conventional conceptions of loyalty, honor, love and jealousy. Typical plays are "A secreto agravio secreta venganza," "El médico de su honra," "El mayor monstruo los celos." His comedies de capa y espada—the favorite species of the national Spanish theatre, in which the principal personages are taken from the class of society that wears cloak and sword—where he embodies the accepted ideas of religion and honor in Spain during the XVII century, are "La dama duende," "La banda y la flor," and "Ante que todo es mi dama." His best religious plays are: "El mágico prodigioso," "El purgatorio de San Patricio," "La devoción de la cruz," and his heroic drama "El príncipe constante." A fine symbolic play is "La vida es sueño," in which he endeavored to give dramatic reality to one of the most transcendental of ideas, and two other of his best ones are "Amar después de la muerte" and "El alcalde de Zalamea," where he has transformed one of Lope's dashing improvisations into a most powerful drama.

Calderón was imitated as Lope had been. Two contemporaries who deserve to be cited along with him are: Francisco de Rojas Zorilla and Agustín Moreto y Cabaña. Zorilla's most remarkable work is "Del Rey abajo ninguno," the alternative title of "García del Castaño," where this author is at his strongest. Few cloak-and-sword plays are better worth reading than his "Donde no hay agravios, no hay celos," or than "Sin honra no hay amistad," or than "No hay amigo

para amigo." In Moreto's "El desdén con el desdén" the characters are full of life and interest and the dialogue sparkles with mischievous gayety. It is one of the most graceful and charming works of art, simple but interesting in plot, and true to nature with something like Shakespearean truth.

National as the Spanish drama was, and because of this very quality, it was fated to share the lot of the people it so fully represented. The national art had fallen into decline and decay along with the spirit of Spain itself.

At an earlier period French writers had borrowed much, especially in plot and incident, from Spanish plays and novels, but now up to the beginning of the XIX century, the Spanish literature fell entirely under the influence of the French. The only writer who was really successful in composing, on the French pattern, some pleasant comedies is Leandro Fernández de Moratín, called the Spanish Molière. His best comedies are "La mojigata," "El viejo y la niña" and "El sí de las niñas," which raised him to the foremost position among the dramatists of his age. They are as good in portrayal of character as in dialogue and faithful description of the manners of his time.

If one wishes to appreciate the life of the Spanish capital and the curious Spanish society of the reign of Charles IV, the short burlesque comedies called "sainetes"—"El Prado por la noche" and "Las tertulias de Madrid"—of Ramiro de la Cruz y Cano, a writer of genuine talent and the most popular poet of the XVIII century, offer excellent opportunity.

The classical school is represented by Manuel José Quintana in the tragedy "Pelayo." The historical drama was preferred and remained a favorite for the next decades. Some historical dramas worthy of the great achievements of the Spanish stage were produced, such as "Don Álvaro o la fuerza del sino," by the duque of Rivas, the first decidedly romantic poet; "Nuño" by the Cuban authoress Gertrudis Gómez de Avellaneda; "Marcela," "Un tercero en discordia" and "Muérete! y verás" by Bretón de los Herreros; "Guzmán el Bueno"

by Gil y Zárate; while José Zorilla's powerful but gloomy romantic melodramas "El zapatero y el Rey" and "Don Juan Tenorio" exhibit unmistakably his literary genius. The "Dón Juan," a new version of the legend treated by Tirso de Molina and Molière, belongs to the most curious specimens of the Spanish stage and always draws a full house when it is presented yearly on "All Saints day." Although Manuel Bretón de los Herreros gained his repute mainly as a writer of lively dramas of manners, in his masterpiece, the comedy entitled "Escuela del matrimonio," he paved the way for the coming psychological drama of López de Ayala and Tamayo y Baus. Abelardo López de Ayala gives us in his mercilessly sociological play "El tanto por ciento" a detailed analysis of the modern greed for wealth that has stifled the nobler instincts of man and made him capable of the basest treachery, and in his "Consuelo" he makes another powerful attack upon the positivism and the lack of idealism in our modern life. The psychological development is also obvious in the work of Manuel Tamayo y Baus. In "Lo Positivo" he treats the positivism of the modern world with no less severity than does Ayala, and in his chief play "Un drama nuevo" he brings before us Shakespeare as one of the characters. The successor of Tamayo y Baus in popular esteem is José Echegaray, the most noteworthy dramatist of modern times, although only a superficial talent like the younger Dumas. His drama "El gran galeoto" and "O locura o santidad," where he attempts the solution of social problems, are his best known. Echegaray ruled the Spanish stage till the end of the XIX century. Nuñez de Arce, a deeper mind, treats modern problems; he knows how to hide his lack of dramatic talent through exact historical truthfulness, so well illustrated in his impressive drama "El haz de leña," which met with much approval. One who chose the stage for the exposition of his liberal ideas was Segismundo Pey-Ordeix, who gave the sensation of an anti-Jesuitic drama—"Paternidad"—written by a priest. At the same time the followers of Ibsen were imitated, for which the

“Musa” of Salvador Rueda, and “La mujer de Loth” by Eugenio Sellés are examples. As in Italy and France, other species of drama were revived: the lofty tragedy in verse in “Nerón” by Juan Antonio Cavestany; in the “Doña María” by Eduardo Marquina; in the “Esclava” by Federico Oliver.

Mention must also be made of Leopoldo Cano y Masas, whose best production is “La Pasionaria,” an admirable example of concise and pointed dialogue, of José Feliú y Codina, a Catalán, who wrote two vigorous plays entitled “La Dolores” and “María del Carmen,” and Jacinto Benavente, a dramatist whose mordant vigor and knowledge of stage-effect is manifest in “La comida de la fieras” and “Rosas de Otoño.” The most promising writers for the Spanish stage at the present time are Serafín Álvarez Quintero and his brother Joaquín, to whose collaboration are due “El ojito derecho” and “Abanicos y panderetes.”

Besides these authors the Catalán Angel Guimerá is deserving of mention. Most of his plays have been played in Spanish. His main work is considered “La pecadora,” a modern society play, a variation of the theme of Camille. He is best known by his tragedy “Tierra Baja” (Martha of the Lowlands) which has been played with much success in America.

The Spanish Novel.

The novel is a large picture of human life; it reflects the different aspects of human existence and expresses the ideas, sentiments and aspirations of a people.

The department of imaginative literature in which the genius of the Spanish nation revealed itself with most vigor and originality besides the drama is the novel, and it is in Spain where we have to look for the source of the modern novel.

It is in this field that the student needs a guide, as it is easier for him to obtain information about the important works of poetry and dramatic art than about those of the immense mass of fiction, which annually overflows the book-market in an ever-increasing wave.

Prose narrative in Spain practically begins in the XV century with chronicles and romances of chivalry, "Libros de caballería." The first and best novel of this sort which sums up once more all the feelings and sentiments of declining chivalry is the "Amadís de Gaula." Its style is good and the adventures are interesting. This was the only book of its class which is saved from the burning in Don Quixote. Imitations by the dozen followed rapidly one after the other, but these are for the most part caricatures of the Amadís, only the lakes are deeper, the giants are bigger, the monsters fiercer, and so is the language in which they are written.

When the books of chivalry began to decay, there arose the insipid and artificial pastoral romance, the "Novela pastoral," a barren product rooted in a false convention. The most famous is the "Diana enamorada" by Jorge de Montemayor, which naturally called forth many imitators.

In the foregoing two classes of novels the historic-heroic and the sentimental-phantastic tendencies are represented. As a reaction from the Spanish romances of chivalry, which had been carried to an undue extreme, a third class, the realistic-comic or picaresque and peripatetic novels, became famous. This new type of a novel arose with the publication of the first romance of roguery, "Novela picaresca," "La vida de Lazarillo des Tormes, y de sus fortunas y adversidades," which is generally attributed to Diego Hurtado de Mendoza, the author of the not less classical "Guerra de Granada." This highly entertaining book, which has been called the 16th century Pickwick, is written in the most brilliant and classical Castilian, is full of ingenious inventions and sharp observation, and is still read with the same edification and pleasure as in the time of its publication over three centuries ago.

Three other famous books of this kind, in which the various types that went to make up Spanish society of the day are portrayed, are "Vida del pícaro Guzmán de Alfarache" by Mateo Alemán; the "Relaciones de la vida del Escudero Marcos de Obregón" by Vicente Espinel and "El gran Tacaño" by

Francisco Gómez de Quevedo y Villegas, the greatest satirical genius that the Spanish race has produced, and one of the most vigorous and original writers of the XVII century. This book was called on the title-page "Historia de la vida del Buscón, llamado Don Pablos. Ejemplo de Vagamundos y espejo de Tacaños." It is perhaps not as fresh as the Lazarillo but it is in every way superior to the Guzmán de Alfarache and the Marcos de Obregón. Nothing escapes his scrutinizing spirit and pitiless irony. All vices of contemporary society are remorselessly pilloried and cruelly dissected. Its satire is savage in its ferocity; while its humor is unequaled by anything but the Don Quixote.

Of the many other less famous Spanish novels of roguery little need be said in detail since they are founded on the same model.

But above all these productions stands one of the wisest and wittiest of books, the admirable satirical novel "Don Quixote de la Mancha," the masterpiece which has made the name of Miguel de Cervantes Saavedra immortal; a book which in itself is equal to a library of novels; a monument which will endure so long as humor, wisdom and romance enchant mankind, and which has become the foundation stone of the modern novel and in this sense marks an epoch in the intellectual life of humanity.*

* Anyone who wishes to become well acquainted with Spain and the Spaniards and who wishes to study thoroughly the conditions prevailing in that country should not neglect to read first of all this novel which Cervantes published in 1605. The descriptions, which are in many respects true even today, give testimony to the most careful observation of the country as well as of an analysis of the character of the Spanish people.

One ought not, of course, consider this novel simply as a sample of amusing literature, for in that case it will seem quite insignificant; it must be read for what it is in reality, as a satirical, symbolical work. Few books can be found in the world's literature which can equal, or even favorably compare, with this work, as regards variety of contents, depth of thought and ethics. And it is especially this ethical value which has made this work what it is: a classic that belongs not to a people only, but to all humanity.

The XVIII century was an age of barrenness in Spain, so far as romance is concerned. With the single exception of the Jesuit José Francisco Isla, no Spanish novelist of this time finds readers now. We find only one valuable composition and that is the amusing though rather long-winded "Historia del famoso predicador Fray Gerundio de Campazas, alias Zotes" by Isla, a work in which he ridiculed unmercifully the extravagance, ignorance and pedantry that characterized most of the pulpit eloquence of his time. It is an attempt to do for pulpit profanity what Don Quixote had done for chivalresque extravagances. This author translated also Le Sage's "Historia de Gil Blas de Santillana," the greatest and best picaresque novel of them all, Spanish in tone and feeling, with the added keen lucidity of the French mind.

Not until about the middle of the last century does any notable novelist appear. The most brilliant prose-writer Spain has produced during the XIX century is Mariano José de Larra, who prepared the way for the novels of manners, *Novela de costumbres*, by his "Artículos de costumbres y políticos." Caustic in temper, of a keenly observant spirit, remarkably sober and clear as a writer, he was especially successful in the political pamphlet in which he ridicules without pity the vices and oddities of his contemporaries.

The first original writer of this period to give a genuinely Spanish story is Fernán Caballero (Cecilia Böhl de Faber), who in her first novel "La Gaviota"—a book probably more read by foreigners than any Spanish book of the century—gives us a true picture of common life in an Andalusian village. She may be considered as the pioneer of realism, which was temporarily checked by the romantic movement. The naturalistic school in Spain found its first advocate and exponent in Armando Palacio Valdés, who gained distinction by his novels dealing with the life and customs of the Spanish people, as for instance "Los Majos de Cádiz," in which he gives us accurate pictures of Andalusian peasant life. Another novelist

of this group is Emilia Pardo Bazán, the most gifted lady writer Spain has produced in the XIX century. "Las Pasos de Ulloa," "Madre Naturaleza" and "Insolación" should be mentioned, where she shows her vigorous portraiture of the Galician peasantry and her art as a landscape painter. Closely related to these three representatives of the older school of naturalism is the brilliant critic Leopoldo Alás (Clarín). Alás' analytical novel "La Regenta" is one of the best contemporary works of fiction, and although it has had the distinction of being condemned by critics who have never read it, it will be read long after his pungent and excellent criticisms are forgotten.

Another master of diction who has raised the novel of manners to a higher level than ever before is José María de Pereda. He is the founder of the modern school of realistic fiction in Spain. In his chief works he has portrayed life on the mountains and at the seaside in a way hardly to be excelled for detail and charm of description. The "Don Gonzalo González de la Gonzalera," "Sotileza" and "Peñas arriba" show him in the fullness of his power. When he deals with country folk, sailors, fishermen, aspect of sea and land, he deserves the highest praise. His personages are pleasingly human in their strength and weakness, and no one who has once met them can forget them. The collection entitled "Tipos trashumantes" contains admirable examples of his dexterity in malicious portraiture and are models of cruel irony and caustic humor.

A perfect contrast in every way is Juan Valera. He is a born master of style and possesses the richest and most cultured mind in Spain. Speaking broadly, the characteristics of the best Spanish art are force and truth, and in these Valera holds his own. His "Pepita Jiménez" is an example of "that complete synthesis of gravity of matter and gaiety of manner which is the glittering crown of art and which outside of Spanish literature is to be found only in Shakespeare, and even in him in a far less obvious degree." In Valera's "Pepita Jiménez" and "Doña Luz" and in Pereda's "Sotileza" we

have a trio of Spanish heroines who deserve their fame. Other stories remarkable for their truth and beauty are "Un alma de Dios" and "Su amado discípulo" by Juan Ochoa, a writer who had shown promise of the highest order.

It is the charm of most modern Spanish novelists, that they are intensely local. Valera is at his best in Andalusia, Pereda in Cantabria, Palacio Valdés in Asturias, and the Condesa Pardo Bazán in Galicia. Vicente Blasco Ibañez is a Valencian and he is most himself in the surroundings of his admirable novels "Flor de Mayo" and "La Barraca." Of the younger novelists he is the most notable in reputation. In others of his works he deals with important social problems, thus in "La Horda" he defends the standpoint of the poor and in "La bodega" he voices a protest against capitalism.

Pío Baroja in "Aventuras, inventos y mixtificaciones de Silvestre Paradox," "Rey" and in "Los últimos románticos," and Felipe Trigo in "Las ingenuas" and "La sed de amar" introduce a fresh note of social satire, while novelty of thought and style characterizes J. Martínez Ruiz, who writes under the pseudonym of Azorín, in "Las confesiones de un pequeño filósofo," and Ramón del Valle Inclán in "Flor de Santidad" and "Sonata de Otoño." Gregorio Martínez Sierra has shown considerable mastery of the difficulties of the short story in "Pascua florida" and "Sol de la tarde."

Besides the above mentioned works the historical novel is naturally interesting for the student of Spanish literature. To one who wishes to obtain in the most agreeable way a just idea of the political and social evolution of Spain from the time of Charles IV to the time of the Republic the huge series entitled "Episodios Nacionales" of Benito Pérez Galdós may be heartily recommended. Imitating Erckmann-Chatrian in these "Episodios," he has written the modern national epic poem in form of a novel. Out of the four series which comprise 10 vols. each, I suggest "La Corte des Carlos IV," "Trafalgar," "Zaragoza" and "Zumalacárregui."

In his "Novelas Españolas Contemporáneas" (28 novels in 39 vols.) he gives us an interesting view of Spanish society in all its aspects dealing with the moral and mental struggle of his country. So in "Doña Perfecta" he discusses the conflict between the old type of Spanish ecclesiasticism and modern scientific thought.

For a teacher who is desirous of reading some of the better known works written by Latin-American writers I commend: Jorge Isaacs (Argentine) "María," the most noted Spanish-American novel; Ricardo Palma (Perú) "Tradiciones peruanas;" Gertrudis Gómez de Avellaneda (Cuba) "Guatimozín o el último emperador de México" and Alberto Blest Gana (Chile) "Durante la reconquista." Of the younger South-American novelists we may mention: Rubén Darío (Nicaragua), Manuel Ugarte (Argentine) and Enrique Gómez Carrillo, called the Spanish Pierre Loti (Guatemala); Adrián del Valle (Cuba); Goicocheo Menéndez (Paraguay); Rufino Blanco Fombona (Venezuela), and Amador Nervo (México).

The object of this brief review is to interest the teachers and students of Spanish to the extent of leading them to study in the original the masterpieces of this fine and forceful literature.

Allow me to reiterate: the study of the masterpieces themselves must always stand in the foreground. If a student relies on critical works alone he will never learn to judge for himself and will only make himself a reservoir for the opinions of others.

A word about "Reading:" Poems should never be read in rapid succession; a pause after the reading of each is necessary. In reading dramas and novels it is best to take a fairly large section at each sitting. It is very convenient to read aloud, but at the end this is apt to become tiresome, and possibly tends to detract attention from the subject; but unquestionably it is very profitable to read aloud a part at least of each work studied. A still greater advantage is found in reading aloud in company; for example, dramas may be read by

distributing the rôles so that each member of the company reads the lines belonging to the character whose part he represents. After the work has been read its general contents, style, technique and character should be discussed, as well as the impression it left on the readers.

The best general collection of Spanish authors is the well-known "Biblioteca de autores españoles, desde la formación del lenguaje hasta nuestros días" (71 vols. 1846-80. Madrid), published by Rivadeneyra. More recent publication are the "Nueva Biblioteca de autores españoles," published under the direction of Marcelino Menéndez y Pelayo (12 vols. have been published so far), and the "Biblioteca Hispánica" with 18 vols. published.

The cheapest of the modern issues are the tiny but fairly well printed volumes of the "Biblioteca Universal, Colección de los mejores autores antiguos y modernos" (Madrid). In these a really good selection of the best Spanish authors of all time is to be found. On account of their low price (10 cents each) any student can easily afford to buy them.

10. HISTORY AND GEOGRAPHY OF SPAIN.

Spanish Society, Institutions and Manners. Education in Spain. Spanish Art.

“No man,” says E. A. Freeman in an oft-quoted part of his “History of the Norman Conquest,” “can study political history worthily without learning a good deal about languages; no man can study language worthily without learning a good deal about political history.” Of still more importance is the History of Civilization, which naturally is intimately related to the political history. As the student of Spanish philology should make it a point to be well informed as to the main facts of either subject he should have some standard books of history and geography in his library.

With regard to history I recommend strongly the “*Historia de España y de la civilización española*” (Barcelona 1900-1911 in 4 vol.) by R. Altamira y Crevea. This work is one of the best of its kind, corresponding to the present state of historical science, and teachers should make it a point to obtain this excellent work. Among the Spanish histories of moderate size perhaps the most commendable are “*Prontuario de historia de España y de la civilización española*” (Madrid 1907) by Félix Sánchez Casado; the “*Compendio de Historia de España*” (Madrid 1915, 5th edition) by Ricardo Beltrán y Rózpide; and the “*Historia de la civilización ibérica*” by Oliveira Martins.

No satisfactory general history of Spain has been written by a foreigner. Some English, German and French works on Spanish history are: Martin A. S. Hume “The Spanish people, their origin, growth and influence” (New York 1906); “Spain. Its greatness and decay 1479-1788” (Cambridge 1905), and “Modern Spain. History of 1788-98” (New York 1903). These three books are also translated into Spanish. There is also Butler Clarkes’ “Modern Spain 1815-98” (Cambridge

1906). Mention should also be made of Gustav Dierks' "Geschichte Spaniens von den frühesten Zeiten bis auf die Gegenwart" (Berlin 1895-96), and P. A. Dozy "Recherches sur l'histoire politique et littéraire d'Espagne" (Leyden 1881). It will also be of interest for students to refer to Buckle's "History of Civilization in England, France and Scotland" (3 vol.) and to Herbert Spencer's "Descriptive Sociology: The Spanish civilization."

A large popular history of Spain, with numerous illustrations, written by a Spaniard, is that of Modesto de Lafuente "Historia general de España desde los tiempos primitivos hasta la muerte de Fernando VII" in 30 volumes (1850-67), new edition by Juan Valera in 22 vol. (Barcelona 1888). It was written before the medieval period had been properly investigated, it is wordy and largely spoiled by a display of national vanity. This work and the "Historia general de España," edited by members of the Spanish Academy and published by "El Progreso Editorial" (Madrid), as well as the "Historia de España" by Juan Ortega y Rubio (8 vol. Madrid 1910), are too bulky and expensive for ordinary purposes.

With regard to geography, Muro's "Nociones de geografía especial de España" (Madrid 1905) and F. Diaz Carmona "Elementos de Geografía general y especial de España" (3rd edit.) are useful books. To these I may add Regel, "Landeskunde der Iberischen Halbinsel" (Leipzig 1905) and J. Zimmermann "Spain and her people" (London 1906). Very inexpensive and useful for class-teaching is Pedro de Alcántara Garcia's "La Patria Española" (Madrid 1905). It deals with Spain as a nation, with its political and administrative organization, commerce, industry, agriculture and physiography.

Among handbooks for travelers in Spain the following are well known and need no recommendation: Karl Baedeker "Spain and Portugal. Handbook for travelers" (London and New York 1908); H. O'Shea "Guide to Spain and Portugal" (Black's Guide Books); R. Ford, Murray's Handbook for Spain (2 vol. London 1906). There are also a host of small

guide books which must be here omitted. Students or teachers requiring wall maps of Spain may be referred to the detailed "Schulwart-Katalog" or to Stanford's "Catalogue of Maps and Books for Tourists." Among the general atlases Stieler's Handatlas (Gotha 1907) contains the best maps for general use.

The student of Spanish philology ought to get acquainted with the intellectual and material culture, and the modern social and political conditions of Spain.

The literature on Spanish life and customs is exceedingly rich and descriptions of parts of Spain and accounts of travels in the provinces abound. Only a few books, which may be of value and interest to the teacher, can be here mentioned: "Suelo, lenguaje y canto en España y Portugal" by F. Vidal y Careta; "Por la España pintoresca" (Barcelona 1895) by E. Pardo Bazán; "Terre d'Espagne" (Paris 1895) by R. Bazin; "Castilian Days" (2nd edition—London 1897) by J. Hay; "Wanderings in Spain" (8th edition, London 1904) by A. H. C. Hare; "Spanish Highways and Byways" (New York 1907) by Katherine Lee Bates; "Spain and the Spaniards" by Eduardo de Amici (New York 1885); "Das moderne Geistesleben Spaniens" (Leipzig 1883) by Gustav Diercks, and "Das moderne Spanien" (Berlin 1908) by the same author; "The soul of Spain" (Boston 1908) by H. Havelock Ellis; "La España de ayer y hoy" (Madrid 1899) by E. Pardo Bazán; "Nuestros costumbres" (Madrid 1900) by P. Gotor de Burbáguena; "Psicología del pueblo español" (Madrid 1902) by R. Altamira y Crevea; "El alma española" (Madrid 1911) by Gustavo La Iglesia y García; "España contemporánea" (Paris 1907) by Rubén Darío; "Relaciones de solemnidades y fiestas públicas de España" (Madrid 1903) by J. Alenda y Mira; "Constitución y vida del pueblo español" (Madrid 1905) by V. Gay. A very interesting account of Spanish life in its different aspects is given in the special number of the *Nouvelle Revue Internationale* (Paris 1900) "L'Espagne: politique, littérature, armée, etc.;" and G. H. B. Ward's "Truth about Spain" (New

York 1911), which has been published also in Madrid (1911) under the title of "La verdad acerca de España." The attention of students may also be drawn to the "Spanish Series" of monographs on towns and cities, edited by A. F. Calvert (London) which is noteworthy for descriptions of architecture and painting, and for the excellence of its many illustrations.

To these should be added two very interesting little books— sequel to Kron's "Der kleine Deutsche" or "Le petit Parisien" — "El castellano actual" by Román y Salamery (Karlsruhe 1905) and the other by Rodrigo H. Bonilla "Spanish daily life" (Newson's Modern Language Books, New York). They are very valuable to teachers, giving in simple Castilian useful information about Spanish life, manners, customs and institutions.

Teachers of Spanish will naturally be interested in the organization of education in Spain. They will find much valuable information on this point in the following works: Eugenio García Barbarín "Historia de la Pedagogía española" (Madrid 1909); F. de Figueiroa y Pacheco "La Universidad española" (Alicante 1903); and Miguel de Unamuno "De la enseñanza superior en España." An extremely interesting work is the lecture given by Señor Bonilla y San Martín before the Universidad Central de Madrid in 1914 on "La vida cooperativa de los estudiantes españolas en sus relaciones con la historia de las Universidades" (1914).

A good, and well illustrated, popular manual on the general history of Spanish art is Marcel Dieulafoy's "Art in Spain and Portugal" (New York 1913). For Spanish sculpture the student may be advised to read Paul Lafond's "La Sculpture Espagnolle" (Bibliotheque de L'Enseignement des Beaux Arts), Paris (Librairie d'Education nationale). The attention of students may also be drawn to the following book: "Stories of the Spanish artists until Goya" by William Stirling Maxwell (London 1910).

For those who wish a brief survey of the life and art of the most famous artists and who wish to obtain good and inexpen-

sive reproductions of the most celebrated paintings of these artists the "Masters in Art" may be recommended. A series of illustrated monographs" by Bates & Guild Co., Boston; "Classics in Art series," New York, Brentano's; Langham Series of Art Monographs (New York 1905); "Künstler-Monographien" by Velhagen und Klasing, Leipzig; "Klassiker der Kunst in Gesamtausgaben" by the "Deutsche Verlags-Anstalt, Stuttgart; Weicher's Kunstdbücher, Berlin; "Los grandes maestros de la pintura española" by Fernando Fé, Madrid; "Klassische Illustratoren" by R. Piper & Co., München; editions which include volumes on Murillo, Velasquez, Goya, Rivera, El Greco, etc.

Lastly series of reproductions at a very low price, which illustrate the best works of the great masters, may be obtained from the Cosmos Picture Company (New York); "The University Prints" (Spanish Art), Boston; "The Perry Pictures," Malden, Mass.; and "Meister der Farbe" (in color), published by E. A. Seemann, Leipzig. Each series is in a portfolio and is accompanied by a small pamphlet giving a description of the pictures of that series.

11. REVIEWS, PERIODICALS AND BIBLIOGRAPHIES.

The more advanced philologist has also to study the rich literature of reviews and periodicals containing matters of interest to the student of Spanish, with the purpose of keeping abreast of the progress and development of modern investigation.

The chief reviews dealing exclusively or largely with Spanish language and literature are: The "Revue hispanique," edited by Raymond Foulché Delbosc, dedicated especially to the study of the language, literature and the history of the Spanish and Portuguese countries; the "Romania," admirably edited by the two leading philologists of France, Gaston Paris and Paul Meyer, it brings frequently admirable studies of Morel-Fatio, Cornu, Cuervo and other philologists of note. Similar in importance, purpose and scope to the "Romania" are the "Zeitschrift für romanische Philologie" (Halle) by Gustav Gröber, the "Giornale storico della letteratura italiana" (Torino), edited by Francesco Novati and Rudolfo Renier, and the "Romanische Forschungen" (Erlangen) by Dr. Karl Vollmöller. The "Bulletin hispanique," edited by Ernest Merimée, P. Parissaud and G. Civot, appears in Bordeaux, and the "Revista Española de Literatura, Historia y Arte" by Emilio Cotarelo y Mori exists since 1901. Of the excellent "Anales de la literatura española," edited by Adolfo Bonilla y San Martin, only the first volume has appeared.

In order to find out what books have been published at a certain time, in a certain language or on a certain subject, we use bibliographies.

A Spanish bibliography ("Bibliographie Hispanique"—Paris) of the latest publications on the languages, literatures and history of the Spanish speaking countries, Cataluña and Portugal, compiled by the distinguished editor of the *Revue Hispanique*.

panique, Raymond Foulché-Delbosc, appears every year. This Annual reports not only on books and pamphlets, but also on articles published in other reviews. The "Literaturblatt für germanische und romanische Philologie" contains only criticisms, summaries of periodicals and lists of new publications. The "Kritischer Jahresbericht über die Fortschritte der romanischen Philologie" reports critically on important new publications in the department of Romance languages and literature.

Three other Spanish publications will be especially useful to teachers of Spanish:

"Bibliografía Española"

Revista oficial de la Asociación de las Librerías de España. Madrid, Calle de M. Fernández y González 15.

"Archivo bibliográfico hispano-americano publicado por la librería general de Victoriano Suárez. Madrid, Calle Preciadoj 48.

"Catálogo mensual de la librería nacional y extranjera," publicado por Fernando Fé. Librero. Madrid, Puerta del Sol 15.

These catalogues appear once a month and record the most important works published in Spain.

Of Spanish periodicals containing matter of interest to the student of Spanish and whose aim is to give in an attractive form information on literature, politics, bibliography, etc., are:

"La Lectura," the "España Moderna," "La Cultura Española" and the "Revista Contemporánea." They are monthly magazines published in Madrid. Among the illustrated periodicals the "Ilustración Española y Americana" and "Blanco y Negro" (both weekly papers) will probably be found especially interesting.

12. METHOD OF TEACHING MODERN FOREIGN LANGUAGES.

No school teacher who takes the slightest interest in his subject can at the present time afford to keep aloof from the discussions as to the best method of teaching modern foreign languages.

The following bibliography contains the principal books, pamphlets, essays and reports, which appear to be specially useful, and a modern language teacher will no doubt wish to possess some of these works for himself, so as to be able to refer to them as occasion arises.

A valuable guide for teachers and students of modern languages, valuable by its criticisms of both older and newer methods and by its positive advice is Henry Sweet's "The Practical Study of Languages." A good manual and book of reference on questions on language teaching is Arnold Ohlert's "Allgemeine Methodik des Sprachunterrichts in kritischer Begründung." An interesting pamphlet from the same author is "Das Studium der Sprachen und die geistige Bildung." Other books, which will be found very serviceable, are Otto Jespersen's "How to teach a foreign language" (London 1904); Dr. O. Thiergen "Methodik des neusprachlichen Unterrichts" (Leipzig 1902); Leopold Bahlsen "The teaching of modern languages" (New York 1905); Karl Breul "The Teaching of Modern Foreign Languages and the Training of Teachers" (Cambridge 1906); H. Klinghardt "Ein Jahr Erfahrungen mit der neuen Methode" (Marburg 1888), and by the same author "Drei weitere Jahre Erfahrungen" (Marburg 1892), both most interesting. Shorter reports on modern languages which every teacher should read are the "Report of the Committee of Twelve" of the Modern Language Association of America (Boston 1904); the reports (by Miss Montgomery, F. Ware, Miss Brebner and E. Hausknecht) in vol.

II. and III. of "Special reports on educational subjects," published by the Educational Department (London 1903); also collected in one volume under the title "Special reports of modern language teaching" (London 1903); W. H. Widgery "The Teaching of Languages in Schools" (London 1888); the three pamphlets by Max Walter "Die Reform des neusprachlichen Unterrichts auf Schule und Universität" (Marburg 1901); "Der Gebrauch der Fremdsprache bei der Lektüre in den Oberklassen" (Marburg 1905); "Aneignung und Verarbeitung des Wortschatzes im neusprachlichen Unterricht" (Marburg 1907); Carl A. Krause "Ueber die Reformmethode in Amerika" (Marburg 1914); and B. Eggert "Der psychologische Zusammenhang in der Didaktik des neusprachlichen Reformunterrichts" (Sammlung von Abhandlungen aus dem Gebiete der pädagogischen Psychologie und Physiologie, Bd. VII. Heft 4. Berlin 1904).

All of these books advocate more or less the so-called "Reformmethode" or "Neuere Richtung" which requires that teachers of modern languages should specially strive to give their pupils facility in speaking in the foreign tongue and the ability clearly to understand current authors.

During the last thirty years Germany has produced an appalling number of publications on modern language teaching. To the list already mentioned we may add Wilhelm Vietor's "Quosque tandem? Der Sprachunterricht muss umkehren," which gave a great impetus to the Reform movement, and by the same author "Die Methodik des neusprachlichen Unterrichts" (Leipzig 1902), a historical review in four lectures. F. Franke "Die praktische Spracherlernung auf Grund der Psychologie und Physiologie der Sprache" (Leipzig 1896); Tanger "Muss der Sprachunterricht umkehren?" (opposed to the "New Method"); v. Roden (eclectic) "Inwiefern muss der Sprachunterricht umkehren?"; Wehrmann "Wider die Methodenkünstelei im neusprachlichen Unterricht;" Stieler (moderate) "Zur Methodik des neusprachlichen Unterrichts und die Vorbildung der Lehrer;" Mangold "Gelöste und ungelöste Fragen

der Methodik auf dem Gebiete der neueren Sprachen;" K. A. M. Hartmann "Die Anschauung im neusprachlichen Unterricht;" E. v. Sallwürk "Fünf Kapitel vom Erlernen fremder Sprachen;" R. Kron "Die Methode Gouin oder das Seriensystem in Theorie und Praxis" und "Zur Verwertung der bildlichen Anschauung im neusprachlichen Unterricht."

Among French publications on modern language teaching the following will be very helpful and interesting: M. Breal "De l'enseignement des langues vivantes," F. Gouin "L'art d'enseigner et étudier les langues" and the three essays which obtained prizes in 1898 and have been published in a collective volume; Laudenbach, Rassy, Delobel, "De la méthode directe dans l'enseignement des langues vivantes." F. Colland "La méthode directe dans l'enseignement des langues vivantes;" "De la méthode pour l'enseignement scolaire des langues vivantes."

The books, pamphlets and essays are unequal in value and invariably written from the same point of view, but they will all be found suggestive and helpful. This list does not comprise all that is worth reading on the subject, its aim being simply to point out those contributions to the study of methods of modern language teaching, in which teachers will find useful suggestions and inspiration. Teachers who wish to found on a common basis the instruction in foreign modern languages and in English will find useful suggestions in Davenport and Emerson's "The principles of Grammar."

Teachers should also make it a point to read some of the periodicals dealing exclusively or largely with the teaching of modern languages. The most important periodicals are the following: The "Educational Review," edited by Nicholas Murray Butler (New York), and "Modern Language Notes," edited by A. Marshall Elliott (Baltimore), a monthly publication devoted to the interests of the academic study of English, German and Romance languages; "The School Review," edited by the Department of Philosophy and Education in the University of Chicago; "Modern Language Teaching," the official organ of

the "Modern Language Association," edited by Walter Rippmann (London). "Die neueren Sprachen," Zeitschrift für den neusprachlichen Unterricht, edited by Wilhelm Vietor (Marburg); "Revue de l'enseignement des langues vivantes," edited by A. Wolfromm (Paris); "Les langues modernes" (Paris); "Le Maître phonétique" (printed according to phonetic spelling and advocating the principles of the Association phonétique internationale, whose organ it is), Dr. P. Passy, Bourg-la-Reine, France; "Bulletin mensuel de la Société des professeurs de langues vivantes de l'enseignement public" (Paris). "Bollettino de Filologia Moderna" (Organo dell' Associazione nazionale tra i professori di lingue straniere," edited by Prof. Romero Lovera, Palermo).

I trust that the recommendations and hints given above may enable teachers and students to make a good choice of books of reference in the various departments of their teaching and private study and thus render some service to the cause of the study and teaching of Spanish in this country.

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